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NEWSPAPER

Advertising Age

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LIFESTYLE STUDY

The latest results of a groundbreaking 16-year survey by DDB Needham. See Page 16

WHO WE ARE, HOW WE LIVE, WHAT WE THINK

'Studs' sparks TV syndication trend—See Special Report

NEWS SUMMARY

■ **President Bush's** campaign team expects re-election advertising to start in New Hampshire in early February. 1

■ **Pepsi-Cola's** new ad tagline, "Gotta have it," will be introduced during the Super Bowl telecast. 1

■ **Campbell Soup Co.** moved $25 million in frozen food advertising to BBDO from Ogilvy & Mather. 1

■ **Pontiac and Nissan** are naming their automotive competitors in new comparative ad campaigns. 3

■ **Young & Rubicam** shifted Joseph De Deo to vice chairman-chief creative officer from president. 3

■ **Merit Ultima,** a low-tar cigarette, will be introduced next month with a $30 million campaign from Philip Morris USA. . 3

■ **Ralston Purina's** newest cereal is Urkel-Os, based on the Steve Urkel character from "Family Matters." 4

■ **K-III Magazines** has put its money-losing *European Travel & Life* up for sale, sources say. 4

■ **Chrysler Corp.** will introduce the Grand Cherokee in April, backed by Jeep's biggest ad campaign. 6

■ **RJR Nabisco Foods Group** reportedly plans a new compensation system for its agencies. 6

■ **Visa and American Express** accuse each other of foul play in connection with Olympics advertising. 19

■ **Magazine ad pages** declined 8.7% in 1991, according to Publishers Information Bureau. 46

■ **'Discover,'** the consumer science monthly, will be revamped and relaunched in March. 52

■ **Newspaper Advertising Bureau** and the American Newspaper Publishers Association will merge in July. 53

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FORUM

Package goods marketing vs. Hollywood

By Joel Hochberg

There are valuable lessons that package goods marketers can learn from movie marketers. One aspect of movie marketing I have long admired is the sense of urgency, the call to action in the best movie advertising. There's a "Try me right now, don't wait" attitude that seems lacking in much of the package goods advertising we see.

Publicity, another area in which movie marketers excel, tends to be overlooked or downplayed by package goods marketers. Months before a movie advertising campaign reaches consumers, the publicity mill is grinding away, creating anticipation and interest in the upcoming product. While the movie "Hook," for example, may be inherently more interesting than a new cereal, there are many publicity opportunities to be explored and exploited for that cereal.

Conversely, there are major lessons that movie marketers can learn from their package goods cousins. Perhaps the key lesson is the importance and necessity of strategic focus. Developing relevant and persuasive selling strategies is a major strength of successful package goods marketers.

A movie is a product, not unlike a cake mix or a beer. The marketing of these products, whether it's "Terminator 2" or Green Giant peas, requires the employment of the same basic disciplines. You do research—product research, consumer research. You develop a laserlike strategic platform. You identify your target audience. You decide what you're going to say as well as how and where you're going to say it. You create advertising materials that involve your customer and elevate your movies, or can of peas, above its competition. You select media that will effectively and efficiently reach your audience. And all during the process, you stay close to your potential customers, constantly trying to find out what they're

Tony Griffi

thinking about your product and your advertising.

So much for some of the broad similarities between marketing movies and other products. On to some major differences.

The main goal in marketing a movie is to cause transactions (millions and millions of transactions): to sell tickets to a specific movie on a certain Friday or Saturday night. Package goods competition is fierce, but movie competition, because of any movie's fragile and temporary nature, is even fiercer. The moviegoer has lots of choices to make on a Friday or Saturday night. If they don't choose your movie in sufficient numbers, your movie won't be around too long.

With a new product in a supermarket, you have considerably more time to gauge failure or success. Package goods, unlike movies, not only require immediate transactions, but repeat purchases as well.

The ingredients in a movie are considerably different; in place of flour, sugar and hexachlorophene are stories, stars and directors. The latter ingredients are not only more fragile, but also more highly combustible than a product in a package.

For the most part, the quality of movies is much more variable as well. A bag of potato chips or a jar of peanut butter must meet certain specifications, contain specific ingredients. Movies, however, are highly subjective. The quality varies widely, thus the frustration and challenge of movie marketing.

With most consumer goods, pricing varies, depending on size and contents. A totally-loaded Mercedes is priced differently than a bottom-of-the-line Hyundai. But moviegoers pay the same going rate to see "The Addams Family" or a low-budget movie made by unknowns and starring unknowns. Which makes marketing that "unknown" movie very challenging.

There are few real "brands" in the movie business. The only studio with any conumer leverage is Disney, especially with their animated productions. Certain directors have become brands, such as Hitchcock, Spielberg and John Hughes, because—as with most brands—there is a familiarity and consistency to their product.

Movies such as "Home Alone," "Terminator" and "Star Trek" have become brands because of their success and the strong brand attributes they contain and project. When it comes to sequels, however, you don't want to vary your original recipe to any great degree. It's usually advantageous to use the same people who made the first movie. The challenge (in production and marketing), much as it is with brand extensions, is to freshen up the original product and offer something new, without making it a totally different product.

Finally, why is it that with so many bright and talented people in movie and package goods marketing, there aren't more successes? The answer may lie in the last line of the movie, "Some Like It Hot," delivered by Joe E. Brown: "Well, nobody's perfect." □

Mr. Hochberg recently left as president of domestic theatrical marketing at 20th Century Fox Film Corp. "after one year and 25 movies." Previously, he was president of DDB Needham Worldwide, Chicago.

CPMs must bow to 'involvement' measurement

By Kevin J. Clancy

Marketers have purchased advertising time on television based on cost per thousand for the last 30 years. We say CPMs are no longer relevant.

We base this statement on our research designed to answer this long-debated question: Will the same commercial placed in two different TV programs that have the same viewership and the same audience profiles generate a different response based on viewer involvement?

The "negative effects hypothesis" says that the more viewers are involved in a television program, the weaker they respond to commercials. A strong program sucks the life out of the commercials.

The "positive effects theory" says involving programs produce engaged respondents who demonstrate more favorable responses to advertising messages. The more involving the program, the more positive the ad response.

Over the last 30 years, more than 30 research studies testing media environment effects turned up evidence for both positions. Researchers however, used different methodologies. And most of the studies measured recall only, not a full range of advertising response indicators.

We decided to design a research and development study that would overcome these drawbacks, beginning with three hypotheses:

- One can measure "program involvement" reliably and validly.
- Involvement is positively related to advertising response. The greater the viewer's involvement in a program, the stronger the effects of the advertising shown in that program.
- The cost per thousand people "involved" (CPMI) is different from the cost per thousand people *exposed* (CPM) to advertising.

We exposed 470 randomly selected female heads of household to programs and commercials in conditions that mirrored normal in-home viewing conditions as closely as possible.

For our program involvement measure we asked for their degree of agreement or disagreement with 30 statements that identify cognitive, emotionally based, behavioral and mood-altering reactions to different programs. Examples:

"This program was a cut above the average TV show—it was thought-provoking as well as entertaining."

"There were parts of this show that really touched my feelings."

"I was really involved in the program. By the end, I wished it had lasted longer."

While we measured many advertising response variables, the five key ones were unaided recall, aided copy point recall, credibility for each message recalled, purchase interest and pre/post buying intention changes. As the table shows, "program involvement" had a significant positive effect on all those ad response measures. The pre/post buying intention changes are, we believe, the most important. *(See Table 1.)*

Table 1: Advertising response for four test commercials (by program involvement)

	Program involvement		
	Low	Moderate	High
Unaided recall	18.4%	21.0%	22.2%
Aided recall	34.0%	48.0%	54.0%
Copy point credibility	24.0%	37.0%	41.0%
Purchase interest	13.2%	15.7%	17.9%
Pre/post behavioral change	6.4%	12.6%	14.4%

Since program involvement strongly influences ad response, knowing this effect can aid a campaign's success. But do programs vary in involvement? We calculated "program involvement" scores for 40 different programs and found that they do. The highest score (on a four-point scale) was 3.42; the lowest was 1.7.

We also found that not all programs with high viewership have high involvement. That could affect media-buying decisions.

Table 2: Top 10 programs based on CPMI

Program no.	CPMI
17	$10.92
19	$12.07
5	$12.43
36	$12.78
18	$12.91
35	$13.19
12	$13.51
40	$13.67
25	$14.08
9	$14.52
Average	**$13.61**

In the first chart *(see Table 2)* we ranked the top 10 of the 40 programs in the common cost-per-thousand terms, using syndicated data.

We then indexed the 40 programs in terms of "program involvement"—based on our survey of the 470 female heads of household—and calculated a new measure, CPMI. For example, Program 17 had an involvement score of 2.28, while the average for all 40 programs was 2.38. Program 17, therefore, had an involvement index of 0.96. Dividing Program 17's CPM of $10.92 by 0.96 gives an estimated CPMI of $11.38. *(See Table 3.)*

Note that there is some correlation between CPMs and CPMIs; six of the top 10 programs in each list are the same (Nos. 9, 17, 18, 19, 36 and 40). On the other hand, four programs are different. The correlation between CPM rank and CPMI rank across all 40 programs is 0.69.

We found that the average indexed involvement score for the top ranked CPMI programs is 1.30 (30% above average) while the average involvement scores for the top 10 CPM programs is 1.06, a 23% difference. Thus the CPMI approach identifies programs that are much higher in involvement and, consequently, higher in predicted advertising effectiveness.

We believe that the calculation of CPMIs based on serious research and/or expert judgment should become a regular part of television (and print and radio) buying. Since our experience suggests there is far more variability in involvement between shows than between episodes of *a* show, we believe only four measurements of involvement per program per year would be sufficient to track involvement levels. This procedure could be adapted, we believe, to all types of shows including news shows and specials. □

Table 3: Top 10 programs based on CPMI

Program no.	Involvement index	CPMI
40	1.67	$8.19
18	1.39	$9.29
32	1.53	$9.80
19	1.08	$11.18
17	0.96	$11.38
39	1.47	$11.60
34	1.30	$12.12
9	1.16	$12.52
36	1.08	$11.83
22	1.40	$11.81
Average	**1.30**	**$10.97**

Mr. Clancy is chairman of Yankelovich Clancy Shulman, the Westport, Conn.-based consulting and research company. This article is adapted from "The Marketing Revolution," by Mr. Clancy and Robert S. Shulman, and from "CPMs versus CPMIs: Implications for Media Planning," an article by Mr. Clancy and David W. Lloyd in the August/September 1991 issue of The Journal of Advertising Research.

YEAREND AD RESULTS

Titles tortured in 1991

Worst ad decline in 30 years; no relief in sight

By Scott Donaton

Magazine ad pages in 1991 suffered their steepest decline in 30 years, and publishers say there are no signs of recovery on the horizon.

MEDIA WORKS

The 164 magazines tracked by Publishers Information Bureau carried 156,650 ad pages for the year, a drop of 8.7% from 1990, when ad pages fell 3.7%. The final 1991 figures are a far cry from 1989, when magazines carried a record 177,000 ad pages.

The 8.7% drop is the steepest decline since 1961, when ad pages were down 8.9%, and the third-largest decline since PIB began tracking ad pages in 1950. Ad pages fell 14.1% in 1958.

Magazine ad revenues declined 3% to $6.5 billion in 1991, PIB reported. But those figures don't include discounts given to advertisers by magazines, meaning the actual revenue performance was probably worse.

Overall, 71% of the publications tracked by PIB posted page declines last year; only 46 posted gains. Conde Nast Publications' *Allure*, launched last March, ended the year with 287.7 ad pages. Two dozen titles saw pages drop more than 20%.

Publishers say 1992 isn't off to a better start, and most shy away from predicting when a full-scale recovery will begin. First-quarter results were bleak for many titles, and industry observers said they expect ad pages to be flat or up slightly at best for the year.

When he announced the closing of *NewYork Woman* earlier this month, American Express Publishing Corp. President Thomas O. Ryder said: "It became apparent a turn in the economy was not in place or foreseeable."

Hearst Corp. folded its upscale *Connoisseur* the same week, sparking industry speculation that a new wave of shakeouts is under way. More than 40 magazines have folded since the ad decline began in late 1989.

Nearly every category was squeezed by the industrywide decline, but among the worst hit were weeklies, upscale titles and women's books. Those beating the odds were tightly focused niche titles like *American Heritage* and *Outside*. Time Warner's fledgling *Entertainment Weekly* saw pages rise 16.6% to 1,056.4.

Business Week led all magazines in ad pages for the 16th consecutive year, despite a 15.3% ad page drop to 3,735. *Forbes*—which led the ad page race several times this year due in part to a strong showing from its quarterly *FYI* supplement—finished the year with 3,572.6 pages, down 9.4%. *Fortune* finished third among the Big 3 business books with 2,949.6 pages, down 12.2%.

Among newsweeklies, *U.S. News & World Report* moved into second place in ad pages for the first time, passing *Newsweek*. *U.S. News'* 2,023.4 pages were up 0.6% from last year. *Newsweek* carried 1,951.7 pages, down 15.2%. Category leader *Time* saw pages drop a steep 20.6% to 2,167.

Magazines aimed at affluent audiences last year shattered the myth that they're recession-proof.

Architectural Digest's 1,288.3 ad pages were down 29.3%. *Town & Country's* pages fell 27.8% to 1,159.9. *Art & Antiques*, with 541.7 pages, was down 34.3%.

Vanity Fair, on the strength of a solid second-half performance, ended the year down just 2.2% with 1,440.3 pages.

The four Sunday magazines tracked by PIB carried a combined 5,424.4 ad pages, a decline of 13%. Hardest hit was *The New York Times Magazine*, which saw pages fall 23% to 2,872.8. The *Los Angeles Times* magazine carried 1,118.4 pages, a gain of 4.2%.

Parade led the way in the national Sunday magazine field with 752 ad pages, up 1.6%, while *USA Weekend*, with 680.2 pages, was down a scant 0.8%. □

Top 10 magazine ad categories by revenue

Category	1991 revenue	% chg	1991 pages	% chg
Automotive*	$940,548,356	3.20	16,464.3	-3.86
Toiletries & cosmetics	$629,436,922	-6.33	13,304.3	-13.11
Direct response cos.	$560,552,837	6.94	17,974.9	-2.54
Business & consumer svcs.	$460,227,030	-11.71	11,811.9	-15.62
Food	$433,642,685	-2.92	6,921.2	-9.62
Apparel**	$415,420,143	-3.46	13,413.2	-8.56
Travel, hotels & resorts	$358,804,511	-5.08	11,431.5	-6.57
Computers & office equip.	$285,980,451	1.06	5,881.2	-5.73
Cigarettes & tobacco	$264,418,948	-12.07	4,413.3	-13.72
Liquor	$228,326,790	-0.20	4,750.1	-3.43

*Includes accessories and equipment. **Includes footwear and accessories.
Source: Publishers Information Bureau

Magazine ad page leaders

Publishers Information Bureau figures for 1991.

Rank	Magazine	Pages	% chg	Dollars	% chg
1	Business Week	3,735.02	(15.3)	220,079,990	(10.5)
2	Forbes	3,572.53	(9.4)	156,194,689	(7.9)
3	People	3,297.03	(9.1)	344,958,293	(0.2)
4	Bride's	3,035.69	(4.3)	56,823,774	1.2
5	Fortune	2,949.55	(12.2)	153,305,737	(5.2)
6	Modern Bride	2,591.93	0.6	41,463,423	0.9
7	Vogue	2,525.55	(14.9)	102,855,268	(4.8)
8	Sports Illustrated	2,419.72	(9.5)	323,050,415	(3.8)
9	TV Guide	2,411.63	(18.7)	279,152,957	(12.9)
10	The Economist	2,410.02	(8.8)	23,170,783	0.4
11	New York Magazine	2,303.61	(13.3)	40,542,190	(6.7)
12	Time	2,167.02	(20.6)	326,590,715	(14.5)
13	U.S. News & World Report	2,023.41	0.6	172,517,963	8.3
14	The New Yorker	2,001.02	(18.5)	53,934,443	(11.9)
15	Entrepreneur	1,968.82	(1.8)	21,946,970	11.5
16	Cosmopolitan	1,953.79	(9.4)	127,543,762	(1.8)
17	Newsweek	1,951.74	(15.2)	228,491,838	(9.8)
18	Elle	1,762.40	(23.3)	56,835,120	(13.1)
19	Rolling Stone	1,719.60	(13.6)	72,481,769	(4.7)
20	American Way	1,676.04	(5.8)	23,969,916	(2.7)
21	Glamour	1,666.85	(10.2)	91,493,157	(3.6)
22	GQ	1,634.68	(19.5)	44,613,254	(10.0)
23	Good Housekeeping	1,616.41	(7.1)	165,456,252	1.4
24	Family Circle	1,537.36	(8.8)	130,022,118	(5.3)
25	Golf World	1,482.55	2.7	13,124,711	14.1
26	Ladies' Home Journal	1,471.41	(4.0)	112,448,664	2.8
27	Vanity Fair	1,440.29	(2.2)	52,073,568	4.4
28	Skin Diver	1,429.19	(1.5)	14,362,666	6.4
29	Yachting	1,413.49	(13.0)	9,352,935	(8.1)
30	Texas Monthly	1,410.05	0.4	16,878,829	3.2
31	Muscle & Fitness	1,405.40	10.5	25,894,155	18.6
32	Parents	1,398.02	(6.0)	62,227,644	4.4
33	Sunset	1,387.47	(5.9)	43,744,156	(4.7)
34	Travel & Leisure	1,373.42	(3.3)	58,650,396	0.0
35	Popular Photography	1,341.34	3.5	33,123,816	3.1
36	Woman's Day	1,322.70	(6.1)	100,310,119	1.2
37	Architectural Digest	1,288.26	(29.3)	36,084,154	(25.1)
38	Money	1,279.10	2.6	87,883,668	12.2
39	Better Homes & Gardens	1,277.26	0.8	159,981,115	11.5
40	Car & Driver	1,273.53	(0.8)	53,022,389	6.7
41	Mademoiselle	1,261.59	(15.6)	44,803,068	(8.5)
42	Southern Living	1,230.80	(1.8)	63,404,762	(0.8)
43	Golf Digest	1,214.46	(5.7)	71,236,157	6.8
44	W Magazine	1,205.50	(10.9)	29,050,693	(6.5)
45	Gourmet	1,194.34	(10.4)	35,423,048	0.4
46	Town & Country	1,159.85	(27.8)	31,956,504	(18.5)
47	Redbook	1,103.93	(8.4)	72,064,872	(4.8)
48	McCall's	1,083.29	7.2	84,702,525	15.4
49	Road & Track	1,076.34	(5.8)	34,208,513	(1.2)
50	Inc.	1,072.22	(8.4)	46,946,799	(2.4)
51	Entertainment Weekly	1,056.37	16.6	26,235,024	34.7
52	Harper's Bazaar	1,051.39	(26.3)	30,768,094	(17.8)
53	Jet	1,041.93	(1.6)	18,610,503	3.1
54	Conde Nast Traveler	1,024.49	(7.0)	30,357,987	(0.5)
55	Golf Magazine	1,019.88	(6.6)	39,436,917	5.0
56	Country Living	1,017.96	(8.4)	45,337,170	2.1
57	Ski	1,001.03	1.1	19,754,052	4.5
58	Bon Appetit	975.63	(6.6)	30,956,133	(3.9)
59	San Francisco Focus	956.11	(21.1)	6,596,981	(18.8)
60	Esquire	956.26	(22.9)	31,922,240	(19.0)
61	HG	954.76	(11.5)	25,609,427	(3.5)
62	Ebony	953.52	(10.5)	37,140,319	(1.5)
63	Bicycling	949.57	(7.7)	14,400,422	0.3
64	Parenting	943.43	12.6	21,858,501	46.7
65	Seventeen	940.80	(22.0)	33,766,491	(9.2)
66	Self	922.53	(26.8)	37,690,690	(19.6)
67	Mirabella	918.93	(15.6)	21,770,291	23.4
68	Four Wheeler	914.03	(9.0)	8,223,889	2.1
69	Black Enterprise	900.10	(0.9)	13,452,583	11.0
70	Metropolitan Home	888.44	(18.3)	30,677,237	(12.8)
71	Salt Water Sportsman	877.18	(19.1)	6,220,217	(13.0)
72	Outside Magazine	868.25	6.2	18,193,314	20.4
73	Reader's Digest	858.12	(18.2)	96,674,674	(11.0)
74	Skiing	857.71	(7.2)	17,195,261	(4.5)
75	Compute	856.05	185.2	7,683,003	189.2
76	Motor Trend	841.25	(10.6)	33,430,630	(2.7)
77	Smithsonian	838.90	(11.4)	37,434,672	(8.7)
78	Automobile Magazine	829.55	5.1	21,472,506	35.9
79	Working Woman	809.21	(19.4)	27,536,170	(14.2)
80	Essence	801.88	(9.0)	22,906,672	3.5
81	Delta Sky	792.66	(6.7)	21,999,353	1.9
82	Sports Afield	771.54	(2.9)	16,325,503	3.7
83	Outdoor Life	767.07	(5.3)	26,235,833	2.1
84	Field & Stream	765.03	(4.4)	36,262,571	1.6
85	Penthouse	752.01	15.7	30,092,351	13.6
86	Parade*	752.00	1.6	386,689,983	9.4
87	Playboy	749.29	4.0	48,813,316	2.1
88	Popular Science	743.84	(2.5)	23,873,819	6.0
89	House Beautiful	741.26	(0.5)	30,198,192	11.1
90	Tennis	737.31	3.4	25,819,548	8.0
91	Popular Mechanics	730.56	(12.3)	26,111,960	(0.6)
92	New Woman	720.03	(21.3)	19,812,240	(11.7)
93	Hot Rod	717.47	(11.3)	18,332,470	(5.6)
94	M Magazine	709.22	(12.5)	9,855,310	0.5
95	Omni	704.97	7.6	19,458,119	(3.4)
96	Working Mother	690.58	(8.3)	16,934,671	(4.6)
97	Yankee	687.10	(14.0)	8,590,157	(12.5)
98	Shape Magazine	680.47	5.5	11,124,920	(2.7)
99	USA Weekend*	680.16	(0.8)	137,478,845	15.5
100	Premiere	680.15	(17.1)	13,825,783	(7.7)

Percent change compares 1991 with 1990. *National Sunday magazine; tracked separately by PIB.
Source: Publishers Information Bureau

COVER STORY

Roberts reigns on covers

By Janice Kelly

Everyone's hooked on Hollywood's latest Tinkerbell, Julia Roberts.

Ms. Roberts left other celebrities in a trail of stardust to become the person most featured on magazine covers in 1991.

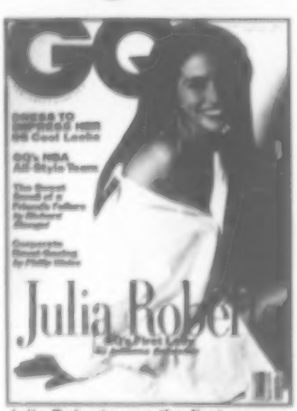
She topped the fifth annual Cover Story survey with appearances on more than 30 magazines. That led the late Michael Landon, who finished second, and Operation Desert Storm, which captured third place.

Cover Story assigns point values to cover appearances based on such factors as prominence of the photo and frequency of the publication.

The National Association of Theatre Owners named Ms. Roberts "Star of the Year," and *Premiere* ranked her as Hollywood's most powerful woman.

Ms. Roberts ended the year with 54 Cover Story points, topping the monthly survey twice.

Like 1990 winner Madonna, Ms. Roberts started the year slowly. But attention heated up in July when she called off her wedding to Kiefer Sutherland. The breakup left *Ladies' Home Journal* out there with Ms. Roberts on the cover, captioned "Julia in love."



Julia Roberts was the first woman to ever grace a cover of GQ.

Ms. Roberts, 23, was the first woman ever to grace the cover of *GQ*, in February.

Mr. Landon, who died in July after a battle with cancer, earned 50 points for the year. January coverage of Operation Desert Storm earned a landslide 46 points.

Fourth place with 36.5 points went to Kevin Costner, lauded for his Oscar-winning "Dances With Wolves." Former "Designing Women" star Delta Burke grabbed fifth place with 35.5 points for stories about her weight and personal life.

Rounding out the top 10 were Oprah Winfrey (33 points), Jodie Foster (27.5), President Bush (25.5), Nancy Reagan (25) and Elizabeth Taylor (24).

Cover editors expect Annette Bening, Keanu Reeves, Madonna, Arnold Schwarzenegger and Roseanne Arnold to be hot cover candidates for 1992. □

Joe Mandese coordinates MediaWorks.